SIX-GUN SHOOTOUT

GUNFIGHTS OF THE WILD WEST

SSI

STRATEGIC SIMULATIONS, INC.

LIMITED WARRANTY

What to do if you have a defective disk

Each of our games undergoes extensive playtesting prior to its release. Through this process we hope to uncover, and correct, any errors in programming. However, due to the complex nature of our simulations, some program errors may go undetected until after publication. In addition to errors in the program, there are occasionally problems with the disk itself. We experience the industry standard of approximately a 3 to 5% failure rate of duplicated disks. Before assuming that a disk is defective, make sure to check your disk drive. Up to 95% of the disks returned to us as defective will run fine on our computer systems. Often the problem is with a disk drive that needs servicing for alignment, speed, or cleaning.

Should you have a defective disk, please return the disk only (keep all other parts of the game) to our Customer Support Department, along with a note describing the problem you have encountered. A replacement disk will be provided upon our receipt of the defective disk.

Should you uncover an error in the program, return both your game disk and any "save game" disks to our Customer Support Department. Please enclose a description of what was taking place in the game when the error occurred. Upon correction of the program error, we will return an updated disk to you.

Always make sure to include your name, address, and daytime telephone number with any correspondence. We will do our best to see that any problems are corrected as soon as possible.

ATARI® version: Produced using copyrighted software products of Monarch Data Systems.
C-64™ version: This program was compiled using *INSTA-SPEED*, a product of MICROSCI CORPORATION, Santa Ana, CA.

NOTE: If you are unable to make a backup copy of your disk (most of our games have some form of copy-protection), you may purchase a backup disk from SSI for $10 plus $2 for shipping & handling.

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I. INTRODUCTION

SIX-GUN SHOOTOUT is a game of man-to-man combat between characters in the American West of the 1850-1890 period. Each turn constitutes approximately ten seconds of real time, and each space on the game board seen on the screen represents about ten feet of distance.

The game provides ten scenarios, each typical of some aspect of life in the West. Among the options for play are bank robberies, jail breaks, shootouts between legendary gunmen, and Indian raids.

Players have the option to change character names and abilities within a scenario. In view of the large number of available scenarios, this feature adds considerable flexibility to the game.

The sequence of play is unusual; both novice and veteran game players should pay close attention to that section of the rules (Section IV). Players accustomed to board games may notice a seeming lack of "chrome".*

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* the level of complexity and amount of detail in a game design

This is an illusion; it is the result of the computer rather than the player keeping track of the details.

A small campaign supplement is included for role-playing and continuity of play should these be desired. In a campaign game, the player may gain an appreciation of the dangers of the era and an understanding of the character's struggle for survival.

II. LOADING THE GAME

A. Apple. Boot the SIX-GUN SHOOTOUT disk. Have a blank disk ready if you think you might want to save the game. Instructions for making an SSI save game disk will be given on the screen at the appropriate time.

B. Atari 400, 800, 1200XL. Be sure that all cartridges are removed from the computer, then boot the SIX-GUN SHOOTOUT disk.

Atari 800XL, 600XL. Be sure that all cartridges are removed from the computer. To boot the SIX-GUN SHOOTOUT disk, hold down the OPTION key while turning on the power switch.

C. Commodore 64. Insert the SIX-GUN SHOOTOUT disk into the disk drive, then type: LOAD"*", 8,1 and press <RETURN>. The game will auto-start.

III. SETTING UP THE GAME

A. Start-up Menu
The first menu displayed by the computer is as follows:

```
A – NEW GAME    SAVED GAME
B – MODE: TWO PLAYERS

     SCENARIO SELECTION

C – THE GUNFIGHT AT THE O.K. CORRAL
D – THE GOOD, THE BAD, THE UGLY
E – RIO BRAVO
F – SHOOTOUT AT STINKING SPRING
G – THE BATTLE OF INGALLS
H – THE DALTONS' DEMISE
I – EL SIETTE MAGNIFICO
J – NORTHFIELD NIGHTMARE
K – THE TREEING OF PLACID
L – INDIAN RAID
```

Press "A" to select a new game or recall an old game. Your choice will be highlighted. When restarting an old game, all game options are set by the saved game.

Press "B" to select TWO PLAYERS, COMPUTER GOOD GUYS, or COMPUTER BAD GUYS. The TWO PLAYERS option is a game between two human players. Each of the other options refers to a human player versus computer player game with the computer controlling either the good guys or the bad guys.

In a TWO PLAYERS game, a character that cannot be seen by an opposing character is not visible on the screen. When the invisible character is about to be the phasing character, the computer displays a message telling the opposing player to look away. Then all hidden characters on the phasing character's side are displayed on the screen, and a cursor appears on the phasing character. After the phasing invisible character has completed his move, the opposing player should be told to look again at the screen.

In a COMPUTER GOOD GUYS or COMPUTER BAD GUYS game, all of the human player's characters are visible on the screen...even if they are not seen by the opposing computer-controlled characters.

If a computer-controlled character cannot be seen by any of the human player's characters (according to the line-of-sight rules described in Section VI.C), it is not visible on the screen. When an invisible computer-controlled character is phasing*, only an asterisk appears at the bottom of the screen. Neither the cursor nor the character's movement is seen on the screen. When a visible computer-controlled character is phasing, the computer displays an asterisk, the character's name and the segment number. A cursor appears over the character, and his movement is seen.

Note that, even though all of the human player's characters are visible on the screen, the computer does not take action against a character which cannot be seen by its characters according to the line-of-sight rules in Section VI.C.

Select the scenario for play by entering the appropriate letter.

Unless specifically instructed to do so in a section of the rules, you need not press RETURN after an input.

B. The characters in each scenario
See Figure III.B for a chart of the cast of characters and source of each scenario.

#	GOOD GUYS		BAD GUYS	NOTES
C	5 Clantons	vs.	4 Earps	Historical
D	2 heroes	vs.	5 villains	Movie
E	4 heroes	vs.	7 villains	Movie
F	12 possemen	vs.	5 outlaws	Historical
G	12 marshals	vs.	8 outlaws	Historical
H	18 townspeople	vs.	5 Daltons	Historical
I	7 heroes	vs.	20 bandits	Movie
J	20 townspeople	vs.	8 outlaws	Historical
K	15 townspeople	vs.	15 trailhands	Typical
L	12 travelers	vs.	18 Indians	Typical

Figure III.B

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* The phasing character is the one awaiting your orders.

C. Scenario variations
The computer displays the following options:

```
     SCENARIO VARIATIONS

(1) NO CHANGE
(2) RANDOM
```

Indicate your choice by pressing either 1 or 2. Choosing 1 leaves the scenario as designed. Choosing 2 causes the computer to assign random values from 1-5 for each character's speeds, accuracies, movement and hand-to-hand rating. Hit points, weapons, starting positions, and the names of the characters remain unchanged.

D. Personal characters
The computer prompts:

DO YOU WISH A PERSONAL CHARACTER?

To play one of the ten available scenarios, enter N. To design your own scenario or to install a personal character for the campaign game, enter Y.

If you enter Y, the computer prompts:

REVIEW FORCES?

Since characters are changed by entering their numbers, you may choose to review your forces to find the desired character's number. Press RETURN after entering the character's new name and also after entering each number.

There are 5 sets of numbers indicating all of the body attributes. Enter the number of the set you want to assign to the character.

All character ratings are in the range 1-5. All weapons are in the range 1-18. Enter "0" to indicate no weapon.

E. Assigning dynamite
The computer displays a list of all of the cowboys and the number of each one. Then it prompts:

WHO WILL CARRY THE DYNAMITE?

Enter the number of the character who will carry the dynamite. Press RETURN. In all scenarios except one, any character may carry the dynamite. In Scenario E, all of the characters except character #7 may carry the dynamite. Only one character may carry the dynamite for each side and a number must be entered for each player. Therefore when playing against the computer, you must enter the number for the computer character to carry the dynamite as this is not done automatically.

Be sure to note the name of the character you have chosen to carry the dynamite; there is no special identification on the screen as you play.

F. Reviewing forces
Several times during the game, you have the option of reviewing your characters. The computer prompts:

REVIEW FORCES?

In a game between two human players, each player has an opportunity to answer Y to view his characters or N to continue without the review.

IV. SEQUENCE OF PLAY

A. Segments
Each turn of SIX-GUN SHOOTOUT is divided into five segments, numbered one to five. The numbered segments occur in descending order. After segment one is completed, play proceeds to the next turn.

During any segment, a character can move only if his movement speed is greater than or equal to the number of the segment. Also, in any segment, a character can fire his weapon only if the weapon speed is greater than or equal to the number of the segment. Therefore, a situation sometimes occurs in which a character can fire during a particular segment, but cannot move during that same segment. Conversely, sometimes a character can move, but not fire.

For example, a character with weapon speed 5 and movement speed 3 can fire during segment 5 and segment 4, but cannot move until segment 3.

B. Weapon speed
A character's weapon speed is determined as follows:

- Base −1 if R. Arm at <=3 HP,* or
- Base −2 if R. Arm at 0 HP

Base speed is either the character's speed with the class of weapon in his hand or if the character has no weapon in hand, it is his best speed with any weapon class (minimum speed = 1).

C. Movement speed
A character's movement speed is determined as follows:

- Character Movement Factor −1 if either leg is at <=4 HP, and
- −1 if either leg is at 0 HP, and
- −1 if prone (minimum CMF = 1).

D. Saving a game
At the beginning of a turn, players are given the opportunity of saving the game for later play. If the answer is yes, the save game routines are loaded in and the players are allowed to perform various disk operations such as save game, delete files, initialize a save game disk, and catalog the disk. Players need to input the name under which the game is to be saved.

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* hit points

V. COMMAND SUMMARY

General commands and special commands are always available. General commands appear on the command displays. Although special commands do not appear on the screen menus, they may be entered from any command display.

Movement commands are possible only when a movement commands prompt is displayed. Fire commands are possible only when a fire commands prompt is displayed.

Since not all movement and fire commands can be used for a given character during a particular segment, only those commands displayed on the screen have any effect. For example, a character cannot fire if he has no weapon ready.

A. General commands

I = Identify phasing character. Display an abbreviated status report on the phasing character: current HP, weapon status and ammo status. Each weapon's maximum and current load are displayed, and an asterisk marks the weapon in hand. The command also provides a similar status display of the target during targeting.

TM is the terrain modifier for the space occupied by the targeted character. A positive value indicates increased vulnerability; a negative value indicates increased protection.

X = Exit. End the character's activity for the current segment.

B. Special commands

T = Set reading loop for game messages. You are prompted to enter a number from 1 to 10,000. Press RETURN. This number sets the delay allowed by the computer for the reading of messages during play. The loop is automatically set to 5000 at the start of the game. Entering 1 causes messages to flash past with almost no delay. Entering 10,000 causes twice the normal delay.

D = Use dynamite. This command is accepted only during phasing for the character previously designated the dynamite carrier. The computer prompts for the direction of an adjacent space into which the dynamite is to be thrown. Dynamite may not be thrown into a square containing another character. The indicated space is turned into a clear space for the remainder of the game. This command is to used only once for each side during a scenario.

M = Clear map. This command removes all of the the character silhouettes from

the map so that the terrain may be viewed.

V = Highlights the squares that are in the character's line of sight. The computer will prompt for a viewing altitude (look for standing enemies, kneeling enemies, or prone enemies). If the character is looking at standing enemies, then all enemies in LOS (whether standing or not) will be highlighted. To see if the character has LOS to kneeling or prone enemies, choose the appropriate viewing altitude (kneeling enemies or prone enemies).

C. Movement commands

1,2,3,4,5,6,7 or **8** = Move one space in the indicated direction. A directional display appears in the lower right-hand section of the screen. Also see Figure V.C.1. for explanation. Movement into an occupied space is always prohibited. Certain types of terrain affect movement. See Figure VI.A for terrain effects chart.

E = Change the character's posture to erect.

K = Change the character's posture to kneeling.

P = Change the character's posture to prone.

D. Fire commands

R = Ready a weapon or change a weapon. Only weapons available during the current segment will be displayed.

L = Load one round into the weapon in hand. This command has no effect upon a fully loaded weapon.

F = Fire a shot. Cursor and range finder will appear in the lower right hand of the screen to aid in target selection. Also see Figure V.C.1.

X = Exit the fire routine. Return to command display.

E. Posture effects on phasing

When an erect character moves on to a clear or planking space, he is prompted to enter a second command. When a kneeling character becomes erect, he is prompted to enter a second command.

All other actions taken by a character end his activity for the current segment.
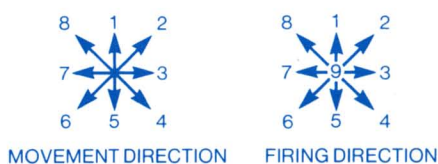

MOVEMENT DIRECTION   FIRING DIRECTION

Figure V.C.1

VI. TERRAIN, ALTITUDES, AND LINE OF SIGHT

A. Terrain effects
See Figure VI.A for the terrain effects.

B. Character altitude and postures
Normally, for sighting, a character is considered to be at an altitude equal to the height of his head. Each body part is assigned an altitude based on the character's posture and the terrain he occupies.

See Figure VI.B for the altitudes and postures.

C. Line of sight
SIX-GUN SHOOTOUT uses a line of sight check to ensure that you only see on the screen what your characters can see. When line of sight is checked, the altitude assigned each character is the altitude of his head. Obviously, walls block line of sight and, depending on the altitude of the characters involved, so do other objects. Use the "V" command to determine sighting of enemy characters.

VII. WEAPONS

Each character may carry a maximum of three weapons. Only a weapon in hand may be loaded, fired or used in hand-to-hand combat. Whether a cowboy starts with a weapon in hand or not depends on the scenario being played.

Some weapons must be cocked before every shot and hence become unreadied when fired. Some weapons have break-open loading and hence become unreadied when they run out of ammo. The differences between single-action and double-action pistols are exaggerated for effect, and single-action pistols are given slightly longer ranges to compensate.

There are five classes of weapons; the following describes the functions and limitations of each class.

Class 1 weapons are only used in hand-to-hand combat. They are best wielded by a character with a good H-to-H rating.

TERRAIN EFFECTS

TYPE	ALT	PROT	TH MOD	MOVEMENT EFFECT
Full Wall	11	255	NA	Prohibited
Half Wall	5	255	+1	Note 1
Light Half Wall	4	127	+2	Note 1
Ground	1	255	−1	No Effect
Planking	2	255	0	No Effect
Rough	4	255	−3	Note 1
Mud	0	255	−2	Note 2
Tree	10	255	NA	Prohibited
Tall Brush	7	113	NA	Prohibited
Low Brush	4	27	+2	Note 1
Cactus	4	142	+2	Note 1
Rocks	4	255	+1	Note 1
Covered Wagon	10	255	NA	Prohibited
Open Wagon	4	255	+1	Note 1
Hitch	4	57	+2	Note 1
Trough/Tub	4	255	+1	Note 1
Barrel	4	198	+1	Note 1
Boxes	4	169	+2	Note 1
Window	5	255	+3	Note 1
Stove	5	255	+1	Note 1
Table	5	227	+1	Note 1
Desk	5	255	+1	Note 1
Safe	5	255	+1	Note 1
Chair	5	84	+2	Note 1
Bed	5	255	+1	Note 1

ALT = Altitude;   PROT = Level of protection;
TH MOD = To hit modifier; NA = Not applicable

Note 1: Character must be erect to enter. Loses movement capability for the following segment.

Note 2: Character loses movement capability for the following segment.

Figure VI.A

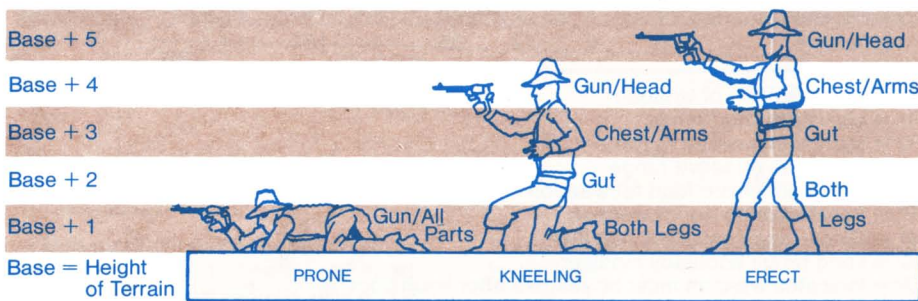|			
Base + 5			Gun/Head
Base + 4		Gun/Head	Chest/Arms
Base + 3		Chest/Arms	Gut
Base + 2		Gut	Both
Base + 1	Gun/All Parts	Both Legs	Legs
Base = Height of Terrain	PRONE	KNEELING	ERECT

Figure VI.B   CHARACTER ALTITUDES AND POSTURES

Class 2 weapons are throwing weapons, but they are also excellent for hand-to-hand combat. Once thrown, they are gone forever. They are best used by a character with good ratings in both H-to-H and handarm skills.

Class 3 weapons are bows and arrows. They are less effective in hand-to-hand combat and require a good handarm rating to be used most efficiently.

Class 4 weapons are handguns. They are less effective in hand-to-hand combat and efficient use depends on a good sidearm rating.

Class 5 weapons are rifles and shotguns. They are less effective in hand-to-hand combat and require a good longarm rating to be used most efficiently.

The attributes of all weapons available in SIX-GUN SHOOTOUT are given in Figure VII.

VIII. FIRE COMBAT

A. Procedure

Whenever a character is phasing, has a weapon speed equal to or higher than the segment number, and has a weapon in hand, he may fire at an eligible target. An eligible target is any opposing cowboy who has been spotted and, therefore, appears on the screen. The target must be within the range of the firing character's weapon.

After you indicate the desire to fire, the targeting cursor appears over the firing character on the screen. Move and position the cursor over the desired target. To aid in target selection, the cursor while targeting gives a brief status display of each character it passes over, whether a friend or an enemy. When the cursor is positioned over the desired target and the status display of the target figure appears, press 9 or RETURN and then press 9 to execute the shot. To exit without firing a shot, press X.

See Figure VIII.A for an example of a status display of a character.

If your phasing character is adjacent to the target character, you will be asked if you wish to fight hand-to-hand.

In the heat of battle, it is quite possible to fire an unloaded weapon. In such instances, the message "CLICK" will be displayed. The shot will have no effect and play will pass to the next character.

B. Hit location and sharpshooting; line of sight vs. line of fire

Ordinarily, after you select a target, the computer determines the part of the target's body to which the shot is directed. Under some circumstances, the computer allows you to sharpshoot, that is, to select the part of the enemy's body to be targeted. (See explanation below for the conditions required.)

MARSHALL DUKE   PRONE   MV-4 HH-4
H/C/G/RA/LA/LL/RL — 3/2/6/6/6/9/9 TM = 0
★ REPEATER   9/12   HDA PISTOL 6/6
S/A (LSH) — 5/5   5/5   4/2

MARSHALL DUKE = Name
PRONE = Posture
MV = Movement rating
HH = Hand-to-hand combat rating
H/C/G/RA/LA/LL/RL = Head/chest/gut/
    right arm/left arm/left leg/right leg
TM = Terrain modifier
HDA = Heavy double action
S/A (LSH) = Speed/accuracy
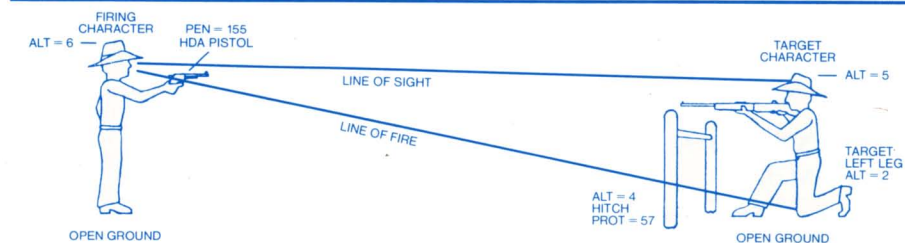   (long arms – side arms – hand arms)

L = Light   SA = Single action
M = Medium   DA = Double action
H = Heavy   S/O = Sawed-off shotgun

Examples: LSA = Light single action
    HDA = Heavy double action

Figure VIII.A

A line of fire check follows the selection of the target. Since line of sight is always traced from head to head, the line of fire may well vary from the line of sight. This may mean that the shot will strike an intervening object even though the line of sight is clear. Unless the shot penetrates the object, there can be no effect.

C. Penetration

Each weapon in the game is assigned a penetration factor indicative of its ability to pass through intervening objects. Each object in the game is assigned a corresponding protection factor. When the line of fire is intercepted by an object, the shot will be blocked with no effect if the protection factor of the object is greater than the penetration factor of the weapon being used in the attack. No weapon in the game will penetrate an object with a protection factor of 213 or better.

See Figure VI.A for protection factors. See Figure VII for penetration factors of weapon types, and see Figure VIII.C for an example of penetration.

The part of the body struck by a shot which clears or penetrates all intervening cover depends on the result of a simulated throw of a die and the firing character's weapon accuracy. The computer randomly determines a number from 0 to 20. It subtracts 3 if the firer has an accuracy of 4 or subtracts 6 if the firer has an accuracy of 5. If the result is less than 1, the firer may sharpshoot.

D. Hit determination

The following factors affect the probability of a hit: firer accuracy, target posture, terrain occupied by the target, range, whether the firer is wounded in the right arm, and whether the firer is sharpshooting at certain areas of the body.

The computer calculates the result according to a formula in which the modifiers are added to a base:

Base + Posture + Terrain + Range + Wounds + Sharpshooting

WEAPONS

# Weapon	Cl	R1	R2	R3	Ld	Pt	M1	M2	Ck	Bk
1 Saber	1	1	1	1	0	0	0	0	0	0
2 Tomahawk	2	1	2	3	0	42	+2	−4	0	0
3 Knife	2	1	2	3	0	56	+2	−4	0	0
4 Spear	2	1	2	4	0	85	+2	−4	0	0
5 Bow and Arrows	3	3	6	12	30	70	+2	−2	1	0
6 Derringer	4	0	1	2	2	28	+1	−4	1	1
7 LSA Pistol	4	1	3	6	6	42	+2	−3	1	1
8 MSA Pistol	4	1	3	7	6	85	+2	−3	1	1
9 HSA Pistol	4	2	4	8	6	170	+2	−3	1	1
10 LDA Pistol	4	1	2	5	6	56	+2	−3	0	1
11 MDA Pistol	4	1	3	6	6	70	+2	−3	0	1
12 HDA Pistol	4	1	3	7	6	155	+2	−3	0	1
13 Shotgun	5	2	4	8	2	99	+3	−5	0	1
14 S/O Shotgun	5	1	2	4	2	56	+5	−7	0	1
15 Breechloader	5	7	15	30	1	212	+1	−1	1	1
16 Rifle	5	5	10	20	16	155	+1	−1	1	0
17 Repeater	5	3	6	12	12	141	+1	−1	0	0
18 Carbine	5	6	12	25	1	184	+1	−1	1	0

Figure VII

Cl = Classification of weapon
R1 = Maximum short range
R2 = Maximum medium range
R3 = Maximum effective range
Ld = Maximum ammo load for weapon
Pt = Penetration factor of weapon
M1 = Close range accuracy modifier
M2 = Long range accuracy modifier
Ck = Indicates weapon must be readied after each shot
Bk = Indicates weapon must be readied after becoming unloaded

FIRING CHARACTER
ALT = 6   PEN = 155 HDA PISTOL
LINE OF SIGHT
LINE OF FIRE
OPEN GROUND
TARGET CHARACTER
ALT = 5
TARGET LEFT LEG ALT = 2
ALT = 4 HITCH PROT = 57
OPEN GROUND

In the example above, the shot would penetrate the hitch and might affect the target character. If the firing character had an LDA Pistol (PEN = 56), the shot would be blocked by the hitch.

Figure VIII.C

The base and modifiers are determined as follows:

Base = 20% × Firer's accuracy with class of weapon at hand

Posture Modifier = −10% if target is kneeling or −30% if target is prone

Terrain Modifier = 10% × TH Modifier of terrain occupied by target (See Figure VI.A.)

Range Modifier = 10% × M1 or M2 of weapon at hand. (See Figure VII.)

Wounds Modifier = −10% if firer has R. Arm HP <=3 or −30% if firer has R. Arm HP = 0

Sharpshooting Modifier = −30% if sharpshooting at target's head or +20% if sharpshooting at target's chest

The final chance to hit is expressed as a percentage, and a random number is generated from 0 to 100. If the random number is lower than the chance of hitting, then a hit results. A result higher than the chance of hitting is a miss. There is always at least a 10% chance of a hit and a 10% chance of a miss.

To simulate the spread of shotgun pellets, the shotgun will attempt to hit 3 to 5 times when fired.

E. Wound severity

In SIX-GUN SHOOTOUT, there are minor wounds and serious wounds. The two are distinguished by the number of points of damage inflicted upon the stricken part of the target character's body.

The severity of a wound is determined by modifying the result of a randomly selected number from 1 to 6. Add 1 if the penetration factor of the weapon fired is >=128. The result is compared with the hit location:

HIT LOCATION	MINOR	SERIOUS
Head	<=2	>=3
Chest	<=4	>=5
Gut	<=3	>=4
Either Arm	<=3	>=4
Either Leg	<=4	>=5

A minor wound inflicts 1-3 points of damage. A serious wound inflicts 5-11 points of damage.

IX. HAND-TO-HAND COMBAT

A. Similarity to fire combat

The procedures for targeting and selecting the hit location are the same in hand-to-hand combat as in fire combat. The sole exception is that the target character must be adjacent to the attacker.

B. Hit determination

Instead of the fire combat hit determination formula, the following is used:

Base + Sharpshooting + Wound

Base = 30% + 20% × attacker's hand-to-hand rating − 10% × defender's hand-to-hand rating

Sharpshooting Modifier = −30% if sharpshooting the head or +20% if sharpshooting the chest

Wound Modifier = −10% if L. Arm is at <=3 HP or −30% if L. Arm is at 0 HP

All other procedures are the same as those in fire combat hit determination.

C. Wound severity

In hand-to-hand combat, only the weapon used by the attacking character affects the severity of the wound. Unarmed men cannot attack using hand-to-hand combat.

Class 1 and class 2 weapons always inflict serious wounds. Class 3, class 4, and class 5 weapons always inflict minor wounds.

The damage inflicted by wounds during hand-to-hand combat is the same as that from wounds suffered during fire combat.

X. WOUND EFFECTS

Besides the previously described effects on weapon speed, movement speed, fire combat, and hand-to-hand combat, wounds can cause knockdowns, incapacitation, and death.

A character who has any part of his body reduced to 0 HP is knocked prone, the sole effect of the shock. When a character has his head or chest reduced to 0 HP, he is dead and removed from the game. When a character has his gut and another part of his body reduced to 0 HP, he, too, is dead and removed from the game. When a character has any two parts of his body reduced to 0 HP, and neither of them is the head, chest, or gut, then that character is incapacitated and removed from the game.

XI. EXITING THE BOARD

Any phasing character with movement capability may move off the south edge (the bottom) of the board from a board edge space. The character is permanently removed from the game, but no victory point is awarded to either player for his removal.

XII. VICTORY POINTS AND WINNING THE GAME

The victory point value of a character is determined according to the following formula:

Movement Speed Base + Hand-to-Hand Rating + Longarm Speed + Longarm Accuracy + Sidearm Speed + Sidearm Accuracy + Handarm Speed + Handarm Accuracy = Victory Point Value

Full victory points are awarded for dead opponents. Half victory points are awarded for incapacitated opponents. No victory points are awarded for incapacitation or death of unarmed opponents.

The game ends when all the characters of one side are incapacitated, dead or gone from the scene. The winner is the player with the greater number of victory points.

It is possible for one side to be wiped out completely and yet win the scenario. This is known as a Pyrrhic victory.*

XIII. THE CAMPAIGN GAME

The player may choose to create a personal character for either side in any scenario when prompted to do so in setting up the game.

Personal characters are those created by the player and permitted to advance in ability as they progress from one scenario to another. No attempt is made at simulating western life in its entirety; SIX-GUN SHOOTOUT is too narrow in scope for that. However, observing a character in one violent incident after another gives one some sense of the precarious nature of frontier life.

In a campaign game, changes in the status of the characters are made at the beginning of each scenario to be played by once again choosing a personal character and entering the new ratings.

Characters start with all weapon speeds, weapon accuracies, and movement and hand-to-hand ratings set at 3. The character may choose one weapon of any type except LDA, MDA, or HDA pistols or a repeater. The character must have HP of 3/6/4/5/5/7/7.

At the end of any scenario in which the personal character emerges unwounded, he advances his hit point status as follows:

Level 2 – 3/7/4/5/5/8/8
Level 3 – 3/8/4/6/6/9/9
Level 4 – 4/8/5/6/6/10/10

After any scenario in which the character becomes incapacitated (but not dead), he regresses one status along the same scale.

For each opponent a character kills, he gains one skill point. For each opponent a character incapacitates, he gains one-half skill point. At the end of a scenario, skill points may be traded one-for-one for increases in the character's speeds, accuracies, movement, or hand-to-hand ratings. Unspent skill points and fractions of skill points may be accumulated from scenario to scenario.

At the end of a scenario, a character who possesses fewer than three weapons may select a new weapon. One who possesses three weapons may trade one for a weapon of a different sort.

Any character who is killed must start again with all attributes set to 3, one mediocre weapon, and no skill points.

XIV. THE SCENARIOS

There are ten scenarios; all are based on well-known situations. Some of the scenarios are derived from events in history, others from popular legends or Hollywood images.

Scenario C — The Gunfight at the O.K. Corral

History is unclear as to who were the good guys and who were the bad guys at the O.K. Corral.
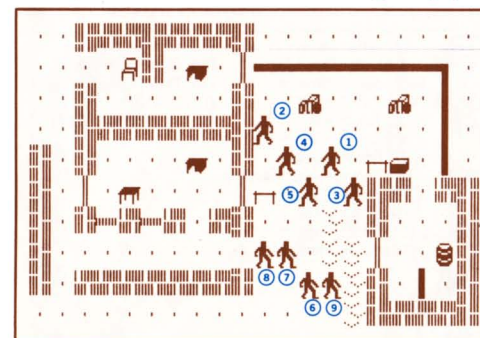
The Clantons and McLowerys were rustlers and thieves. At the same time, despite their badges, the Earps were some of the most heartless and frightening killers of their time. A long and bitter feud climaxed on October 26, 1881, as Wyatt, Virgil, and Morgan Earp, along with Doc Holliday, confronted the Clantons and McLowerys for the last time on a backlot in Tombstone, Arizona.

(1) Billy Claiborne
(2) Tom McLowery
(3) Billy Clanton
(4) Frank McLowery
(5) Ike Clanton
(6) Morgan Earp
(7) Virgil Earp
(8) Doc Holliday
(9) Wyatt Earp

* A victory that has been too costly; derives from Pyrrhus, king of Epirus, who won the battle of Asculum against the Romans in 279 B.C., but sustained very heavy losses.

Scenario D — The Good, The Bad, The Ugly

In a movie starring Clint Eastwood as the man with no name, called Blondie in this game, two gunmen search together for a cache of gold. They pause to rest in a tiny, war-torn town, unaware of the close pursuit of their arch-nemesis, Angel Eyes, and his band of cutthroats. In this scenario, one member of the evil band comes in on Tuco in the tub and prepares to repay a past unkindness.
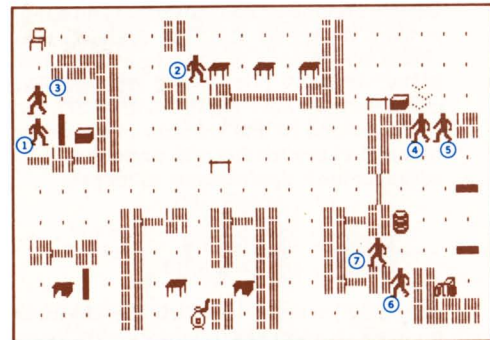
(1) Tuco Ramirez
(2) Blondie
(3) One Arm
(4) Big Ugly
(5) Pa Ugly
(6) Angel Eyes
(7) Hunchback

Scenario E — Rio Bravo

In this movie, John Wayne, Dean Martin, Ricky Nelson, and Walter Brennan portray a quartet of lawmen intent on prosecuting the criminal brother of the town boss. The rich rancher and several of his hands sit across a street, seemingly in discussion, as the faint notes of Rio Bravo from a distant cantina trumpet float over the scene. *Note: In a two-player game, the good guys should not fire on the prisoner as he is unarmed. They may use hand-to-hand combat with Class 4 or Class 5 weapons only when the prisoner is outside his cell. The good guys should not fire first at the outlaws outside the jail. The prisoner may not carry dynamite.*
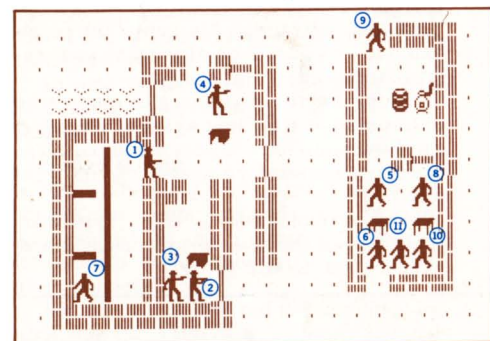
(1) Stumpy Brennan
(2) Marshall Duke
(3) Colorado Kid
(4) Dude Martin
(5) Hulk Cooper
(6) Spider Landon
(7) Joe Scaggs
(8) Art Scaggs
(9) Wheezy Smith
(10) Lightning Evers
(11) Slim Vargas

## Scenario F — The Shootout at Stinking Spring

Born in a New York City tenement, Billy the Kid killed his first man at the age of fourteen. But he did not become notorious until the 1870's and 1880's. During those years, he became involved in the Lincoln County Wars in New Mexico. There his friendship with Pat Garrett began and ended. In this scenario, the Kid is holed up with his gang, surrounded by a Garrett-led posse.
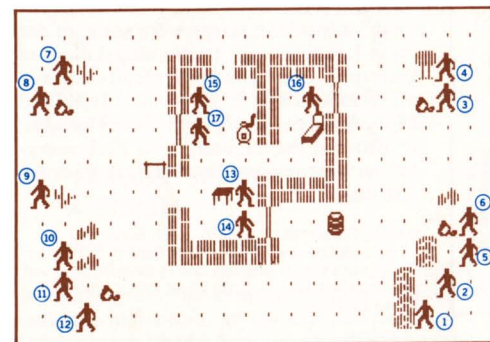
(1) Whip Jenner
(2) Lefty Jones
(3) Jacob Klumm
(4) Pat Garrett
(5) Tex Smith
(6) Crusher Rocklin
(7) Roland Dober
(8) Three-Finger McGee
(9) Skinny Giles
(10) Ty Erhardt
(11) Eddie Vernon
(12) Lucky Harmon
(13) Charlie Bowdre
(14) Billy Wilson
(15) Tom Pickett
(16) Billy the Kid
(17) Dave Rudabaugh

Scenario G — The Battle of Ingalls

A lame horse had prevented Bill Doolin from joining the Daltons in the ill-fated Coffeyville raid. He later rode off to Oklahoma, where he formed a gang of his own and created a new legend. Bill Dalton, younger brother of the more famous trio, rode with the Doolin gang at times. But he was absent the September day in 1893 when a wagonload of marshalls entered town for a showdown.
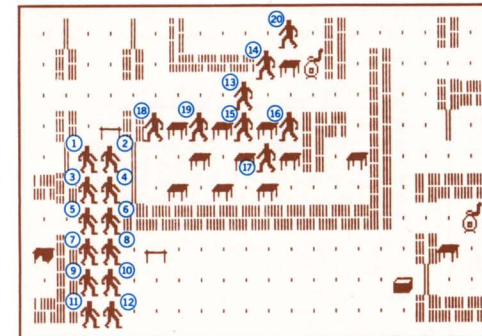
(1) Marshall Blum
(2) Marshall Dexter
(3) Marshall Little
(4) Marshall Hoss
(5) Marshall King
(6) Marshall Josephs
(7) Marshall Ivy
(8) Marshall Adamle
(9) Marshall Goodeye
(10) Marshall Eddy
(11) Marshall Fast
(12) Marshall Callow
(13) Little Dick West
(14) Arkansas Tom Daugherty
(15) Dynamite Dick Clifton
(16) Little Bill Raidler
(17) Red Buck Weightman
(18) Bitter Creek Newcombe
(19) Tulsa Jack Blake
(20) Bill Doolin

Scenario H — The Daltons' Demise

It was a poor decision of the Daltons to rob the two banks at Coffeyville, Kansas, where they had lived as boys. Despite their false beards, they were recognized immediately. The cry "They're robbing the bank!" was raised in the streets, even as the outlaws leveled their guns at the startled tellers. The outlaws emerged from the bank to face an armed and angry populace.
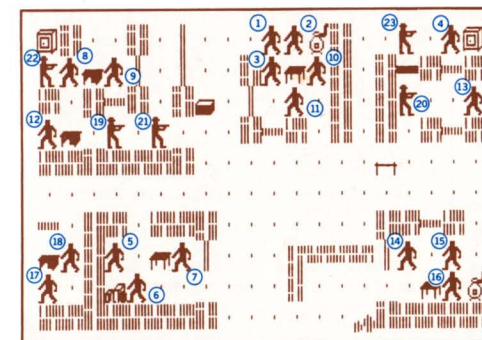
(1) Marshall Connelly
(2) Lucius Baldwin
(3) E.Z. Ryder
(4) Aleck McKenna
(5) George Cubine
(6) Charles Brown
(7) Carey Seaman
(8) Charles Carpenter
(9) T.C. Babb
(10) John T. Kloehr
(11) Tom Ayers
(12) Charles Ball
(13) Jeremy Clark
(14) John Butcher
(15) Luis Mendez
(16) Marcos Mendez
(17) Telly Graham
(18) F. Lee Barrister
(19) Dick Broadwell
(20) Emmett Dalton
(21) Bill Powers
(22) Grat Dalton
(23) Bob Dalton

Scenario I — El Siette Magnifico

In this popular movie, such leading men as Yul Brynner, Charles Bronson, James Coburn, Robert Vaughn, and Steve McQueen play a group of professional gunmen. The seven are hired by a poor Mexican farming community to end the incursion by the area's bandit chieftain, played by Eli Wallach. As the scenario begins, the intrepid seven await the bandits' approach at the outskirts of the small community.

(1) J.C. Blade
(2) Lee Gold
(3) S.M. Jones
(4) C.B. Bernardo
(5) R.V. Quaker
(6) Y.B. Christopher
(7) Chico Kid
(8) Pedro Lopez
(9) Domingo Garcia
(10) David Ramirez
(11) Carlos Santos
(12) Tomas Zapatta
(13) Rubio Martinez
(14) Oscar Torrez
(15) Juan Baez
(16) Alejandro Leon
(17) Skinny Narvaez
(18) Tito Ybarra
(19) Domasso Fernandez
(20) Ernesto Chavez
(21) Julio Trujillo
(22) Marcos Ruiz
(23) Samuel Rodriguez
(24) Roberto Guzman
(25) Benito Chicon
(26) Jorge Hernandez
(27) Slim Nunez

Scenario J — Northfield Nightmare

Jesse James, his brother Frank, and his cousin Cole Younger rode with the Missouri border raiders during the Civil War. From that bloody beginning, they rose to legendary status as robbers and murderers in the 1860's and 1870's. On August 7th, 1876, the gang rode on their last robbery to the rich farming town of Northfield, Minnesota. Shooting up the town, they sent the citizenry scurrying. Unlike those in war-ravaged Missouri, however, the townfolk did not cower behind locked doors. The men took up arms and rushed out to defend their community.
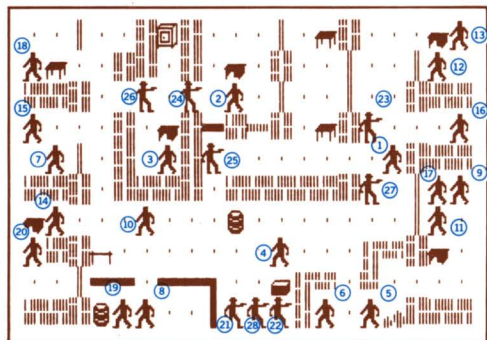
|	
(1) J.A. Allen	(21) Bill Chadwell
(2) Joseph L. Heywood	(22) Jim Younger
(3) A.E. Bunker	(23) Frank James
(4) Nicholas Gustavson	(24) Jesse James
(5) Henry Wheeler	(25) Bob Younger
(6) Hoss Ingols	(26) Charlie Pitts
(7) Elias Stacy	(27) Clel Miller
(8) Hawk Manning	(28) Cole Younger
(9) Joe Tenant	
(10) Rummy Binge	
(11) Odell Clark	
(12) Legs Ruby	
(13) John U. Surre	
(14) Slick Swift	
(15) Flash Lintz	
(16) Slim Barber	
(17) Mississippi Baines	
(18) Digger Graves	
(19) Shoey Smith	
(20) Wellsley Fargo	

Scenario K — The Treeing of Placid

Justice on the frontier was a risky business. In many instances, after law and order were served, the community found itself disrupted once again as the criminal's mates sought revenge. In this scenario, a peaceful frontier town turns out to defend itself against the depredations of a mob of vengeful cowhands out to even the score for the prosecution of one of their own.
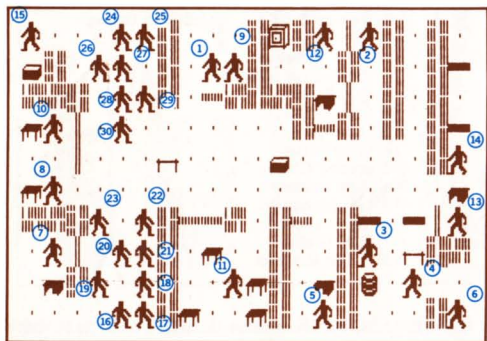
(1) Hoss Morgan	(16) John Franklin
(2) Old Man Morgan	(17) Snake Oiler
(3) Jacob Tanner	(18) Gummy Black
(4) Whip Tanner	(19) Skinny Smith
(5) F.S. Key	(20) Cooky Tomane
(6) Blackie Smith	(21) Crusher Plotz
(7) Daniel Webster	(22) Hank Winchester
(8) Gunnar Holcolm	(23) Shotgun Folkes
(9) Doc Barber	(24) Gunner Dempsey
(10) Olga Holcolm	(25) Lefty Wright
(11) Wiley Sellers	(26) Deadeye Davies
(12) Arthur Banks	(27) John Doe
(13) Marshall Withers	(28) Slim Sims
(14) Deputy Swift	(29) Rufus Cryle
(15) Lee Chee	(30) Rowdy Heller

Scenario L — Indian Raid

Although Indian uprisings were not as common as many believe, they did occur. At various times, even as late as during the years of the Civil War, Indian war-parties attacked travellers and small settlements. On the trail, the cry arose, "Circle the wagons!" A desperate struggle ensued.
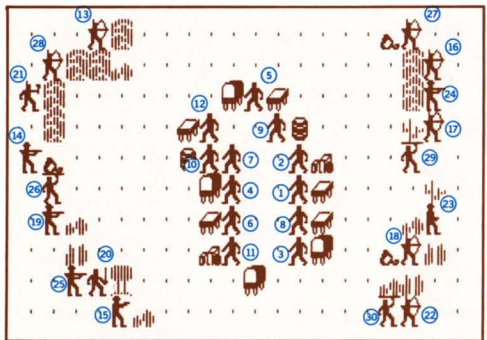
(1) Bertha Butz	(13) Wise Bird
(2) Bill Clark	(14) Nine Fingers
(3) Buckskin Rollins	(15) Proud William
(4) Viper Black	(16) Standing Bear
(5) Colonel Dunlap	(17) Eagle Claw
(6) Bond T. Hunter	(18) Iron Kettle
(7) Lil McGill	(19) Tall Oak
(8) Bull Stabler	(20) Chief Blue Shirt
(9) Preacher Goode	(21) Broken Lance
(10) Bumpy Bender	(22) Large Elk
(11) Big Jake Decker	(23) Red Sky
(12) Alias Jones	(24) Fast Water
	(25) Running Buck
	(26) Straight Shaft
	(27) Two Noses
	(28) Hungry Wolf
	(29) Grey Cloud
	(30) Dancing Brook

THE AMERICAN GLADIATORS:
Six-Gun Glory or Boot Hill Bound

by Robert S. Billings

Henry McCarty, hardly more than a boy and silky fuzz still clinging to his chin, stared intently out through the chink in the wall of the old stone house, his eyes hardened beyond his years. Though New York-born, he would never have thought of himself as an Easterner. He had been roaming the New Mexico Territory — sitting his horse easily, trusting only in the rifle in his saddle scabbard and the six-gun that rode the holster on his hip — too long for that. He'd known plenty of tight squeaks before. And he'd come out of them all alive and ready for more. He didn't rightly see how he was going to get out of this one. But a man had to be an optimist about these things. Something would turn up. It always had. He'd always maintained you only needed "a chance in a million" if you were ready to grab it when it came.

A rifle shot rang out and he ducked as a sliver of stone struck loose by the bullet stung his cheek. He raised his own rifle, sighted quickly at the glimpse he had had of a blue-jeaned leg sticking from behind a stone, and snapped of a quick shot. Sand spurted up a fraction of an inch from the leg, which was jerked hastily out of sight. Damn. Too small a target. But that would teach him a little caution—put a little worry in his mind next time he tried an aimed shot. But there were too damn many out there. Well, you had to play 'em as they lay.

The scene was real and was to be repeated again and again over the next few decades all up and down the thousands of square miles of the "American West." They were a strange lot, the men and women who peopled that land. Scum and riff-raff, some say. They certainly had their share. Giants in the earth, others protest. Stout-hearted men of action, in close pursuit of a dream which kept receding before them. That too — so long as you're not too fussy with your terminology and too demanding on your definitions. A lot seems to depend on your angle of vision. Like a computerized commercial trying to create three-dimensional effects on a flat TV screen, men swell to heroes, twist and turn to cruelly incongruous shapes, and shrivel to pitiable (or contemptible) caricatures of subhuman lusts and petty desires.

Our forefathers, of course, were pioneers, cattle barons, frontier marshals. Or at least hard-working, straight-shooting cowpokes in white (bad guys always wore black) ten-gallon hats. Ask any Chamber of Commerce west of the Mississippi. But then — little Joshua with the runny nose pops up to ask — how come granpappy stooped to robbing all those trains and banks and shooting up the whorehouse on Saturday night? Give little Joshua a high-five across his sassy, truth-speaking mouth. You won't find any other good answer. Little Joshua has to learn some questions are too good for polite people ever to ask.

For it does raise the larger question. Back before Hollywood cowboys rode the range and they all wore the same kind of hats — how do you tell the good guys from the bad? Even a superficial reading of western history can play havoc with the carefully nourished illusions of ancestor worshipers and Stetson-wearing PR men.

For it turns out it's very hard to keep the virtuous and the vice-ridden properly aligned on separate sides of the street. They're too much alike, and they persist in shifting back and forth like one of those diagrammed boxes that keeps turning inside-out on you as you watch. Proper ancestor worship in the great West requires a dim light and a soft focus — and lots of cheesecloth over the lens. Even then, one of those tight-lipped, stony-faced, stringy-bodied little cusses will come to sudden life on you, released from his strait-jacket of pious respectability by some brief recorded word or deed that has somehow escaped the cleansing agents of the PR treatment.

The one thing that won't shift on you is the one major factor of all life in the West — violence. Violence was an accepted part of everyone's life — and those who stood out above their fellow citizens were first of all preeminent in their violence.

Everyone was entitled to carry a gun. A very few towns with very tough marshals were able to require entering riders to check their guns before proceeding to the nearest saloon. But these were minor exceptions. Manhood was defined by that gun riding the holster on the hip. (Gamblers and others in the genteel trades might stash their weapons away in other parts of their person —

Doc Holliday and fellow tradesmen often had as many as seven weapons hidden away when they were "dressed for work."

Thus nightlife in a roaring western town had all the exhilarating suspense and lack of boredom of a ride today on the New York subway. Opportunities for defending one's manhood appeared nightly. Despite the obvious tinge of adventure in such a life, it did have its disadvantages. If you just wanted a peaceful drink before going home to a quiet evening, and a drunk from off the range decided to use you to prove his manhood again, you didn't have a lot of choices. And you weren't guaranteed one of those elaborate ballet-gunfights popularized in so many western movies. There was no necessity of a suspenseful facing-off, waiting with gentlemanly sportsmanship for the other to make the first move. That was left for the PR men to fill in later. Most of the local courts had a handy rule of thumb. If the party of the first part shot the party of the second part, there was only one pertinent question. Did the party of the second part have a gun? If he didn't, it might be murder. But if he did have, it was by definition a fair fight — and the court should not intervene in such personal, non-governmental matters. It was a little hard on peaceful citizens, but it certainly kept the government off their backs.

This "code of the West" approach kept the legal cases simple and the court dockets uncrowded. If a man didn't want to enter the lists at the option of whatever drunken cowpoke was feeling a sense of ego frustration, he had his choice. He could refuse to strap on a gun, and he would then be immune from becoming a risk-free murder victim. He might have to bear with a few harmless insulting remarks, perhaps even be pushed around a little. But everything has a price. If he refused to strap on his symbol of independent manhood, if he chose life without risk and adventure, he couldn't expect to associate on an equal basis with the big boys.

The actual "code of the West," then, was pretty much the code of the schoolyard bully. A gunfight was not intended as a means for making fine ethical distinctions. It was a matter of killing him before he killed you. And men who lived floating in this cloudy suspension of primitive ethics soon learned a few basic principles.

Drawing fast was least important among the requisites for a reasonably prolonged life. Shooting accurately was important. If you could get in one well-aimed shot while your opponent was peppering the landscape around you, you would prevail.

Even better, if you could get your hands on a shotgun before the event (and if your opponent was stupid or negligent enough to let you get in to close range with it), you could pepper both the landscape and your opponent with one shot. Let go with both barrels and you'd not only get a lot more landscape but quite probably cut your opponent in two — neither resulting part likely to do you much harm in return.

And best of all, if you could get a shot in when he was not expecting it, you were really in free. If your bullet happened to enter his back, that might be momentarily looked askance upon by some of the more petty-minded citizens, but you could pretty much bank on the court taking the larger view. It was an age that deplored nit-picking legal arguments.

So the carefully-programmed gun fight was pretty much a creation of the motion picture industry in its earlier stages. The later western sometimes reverted to it, but a much more likely scenario was the gang-violence episode. Here the elaborate ethical considerations were less in evidence as the attention shifted to mass mayhem, thundering volleys in stereophonic sound, and gore splattered about the landscape in action slowed enough to capture every technicolored splash. The producers' intentions of course had little to do with historical accuracy — the cashing in on a bored new generation's fascination with violence being more their concern. And yet the surprising part of the matter is that they were probably much closer to the original reality than the earlier, ethically cleaned-up versions. The famous shoot-out at the OK Corral stands as nearly incontrovertible evidence of the point.

This much-publicized victory (if not of justice over villany, at least of the mangling powers of lead over human flesh) was a veritable All-Star Game of the old west. Considering how many thousands of square miles of emptiness there were in that West, the chance of assembling such stars as the Earp progeny (including the TV-enshrined Wyatt himself) and Doc Holliday on the same side of a shooting bee would seem to be as minimal as that of two suns of different galaxies colliding like billiard balls. But truth is indeed stranger than fiction, for it really did happen. What is more, the improbability could have been much worse — for the estimable Bat Masterson (later the subject of a rival TV series) almost made the scene himself. He was asked to attend and probably would have but for the more immediate need of his brother Jim. Perhaps it was just as well. If the Clantons had got in a lucky shot, Bat might not have gone on

to meet his peaceful end as a sportswriter for a New York newspaper at the hoary age of sixty-seven. And Lord knows what drunken sot might have been picked up out of the frontier gutter, dusted off and made center attraction for that TV show.

When it comes to attention from the movie-going, novel-reading, and PR-manipulated public, the OK Corral shoot-out is right up there with General Custer's affair at Little Big Horn. At least three movies about it have been made—and no doubt some adolescent rock-star is about to cut the video-disc any day now. But despite that attention (or perhaps because of it) there is remarkably little consistency about what actually happened there. And it wasn't for lack of witnesses. Life in a small Arizona town not being that exciting, and the Saturday matinee not having been invented yet, apparently the whole town had been waiting for this event with bated breath for some time and did all they could to get as good a view of it as possible (while still keeping out of the line of fire). The trouble is there were too many witnesses, all testifying to widely differing events. The Earps tended to eliminate the unbiased middle ground of a community, and what a citizen saw was pretty much governed by whose side he was on.

The Earps (Wyatt, Virgil, and Morgan) had come to town some time before, looking for better pickings than they had been having in Dodge City. The Earps, like many other frontier lawmen, seem to have taken the large view of their profession (i.e., there's money to be made in the law trade — if not inside it, then outside it, and the true professional works both sides of the street impartially). Anyway, Tombstone had been a typically dull and worthless part of Arizona landscape — until some miscreant who couldn't have cared less about his environmental impact went and discovered silver there.

This tended to negate both the dullness and the worthlessness at one fell swoop, and frontier flotsam and jetsam poured in as thick as real estate entrepreneurs in a Florida land boom. Among them came the Earps.

In the law trade (regardless of which side of the street one were currently planning to work), the Earps had learned it was best to establish a base on the respectable side, so Wyatt got himself appointed a deputy sheriff. But apparently the sheriff wasn't as impressed with his credentials as were the later TV scriptwriters. For he was shortly replaced by one John Behan, of whom we shall soon hear more. Unemployment insurance not having been invented yet, Wyatt was forced to take up riding shotgun for Wells, Fargo.

It didn't provide much salary or public status, but it did have its points. Among them was the privilege of working in a wealthy environment — for those strong boxes in a silver-strike area habitually carried right considerable of that for which the Wyatt boys pined.

If CBS were preparing a Sixty Minutes expose on the subject, they would have to be wary of some smart mouthpiece pulling a General Westmoreland on them, for there is no smoking-gun evidence that Wyatt was putting family financial improvement above liege loyalty to the estimable Wells, Fargo. But robbery attempts were frequent, and certain elements of the citizenry made a point of noting that after the robberies one of the Wyatt boys would often leave town carrying a heavy suitcase. However, since these citizens were probably Democrats, and the Wyatt boys were playing footsie with the Grand Old Party, the accusations can't be accepted as springing from motives pure as the driven snow.

Meanwhile, positions on the sunny side of the law were opening up. When a group of cowboys got to acting up while overloaded with liquor, the town marshall needed help to deal with so many troublemakers. Virgil Earp was standing ready and jumped at the chance. In the process of establishing decorum, a gun went off accidentally and the town marshall was dead. Virgil, ever ready to don the badge of civil respect and authority, was appointed acting marshall until the next election — only two weeks off. Things seemed to be going well.

But, as all Americans and the Earps in particluar would affirm, politics is a dirty, uncertain business, and the body-politic is a beast to whom gratitude is a word unknown. Virgil's opponent — none other than that same dastardly John Behan who had ousted Wyatt from his job — was chosen by the electorate to separate the second Earp from his scepter of office. The Earps now had double reason to detest the man.

But all was not yet lost. Cochise County had just been created to help contain the burgeoning Tombstone, and a sheriff would have to be appointed to serve until the next election. The appointment would be made by the governor — none other than that eminent Republican, John Charles Fremont. Wyatt sensed the tide beginning to flow at last in his direction. He would, he let it be known, be willing to serve in the public interest.

Alas, there are greater depths of perfidy in the political arena than an honest man can fathom — and the Earps had not touched bottom yet. That former founder of the Republican Party, Governor Fremont, ap-

pointed a Democrat. And which Democrat? None other than that same ubiquitous John Behan. The stars shivered in their orbits and the Earps pondered the paradoxes of living a life of principle.

What did all these events have to do with the shoot-out at the OK Corral? Maybe nothing. Then again, maybe a lot. It all depended on which party you belonged to.

The next episode in this saga of frontier justice was not long in coming. The Wells, Fargo stage-coach out of Tombstone, carrying a heavy load of silver in the strong-box, was attacked. The driver and one passenger were killed, but the man riding shotgun grabbed the reins and kept going. Upon receipt of the news Sheriff Behan gathered a possee for pursuit. The three Earps, as public-spirited citizens, joined it. Even Bat Masterson, apparently not wanting his dossier to be found wanting by later script-writers, went along too.

The trail led to a ranch where one Luther King was found in hiding. Accounts don't make mention of the questioning techniques employed, but they must have been eminently effective, for he quickly confessed to holding the horses for the murderers. He also gave them the names of three men who were responsible for the crime. Two of these were very shortly killed in another extra-legal endeavor. That left only one, a Jim Crane, who could speak of the crime with authority. But there were those in the community who felt it was not as simple as that. They had some local people in mind to star as the culprits — namely Wyatt Earp and friends. The man who had admitted he had held the horses wasn't around to implicate any more citizens, for he had promptly escaped and left the area the day after being brought in. (Those western jails were strangely amenable structures: the number of convenient "escapes" was equalled only by the number of those "shot while attempting to escape." And the latter often had a six-gun with a couple of fired chambers placed by their remains, just in case some picky citizen needed reassurance about the ethics of their lawmen.)

Then Big-Nosed Kate stuck her oar in. She had come from Dodge City with Doc Holliday. Their relationship unfortunately preceded the work of Freud and Masters and Johnson, so we don't have a good case study of it — but it was apparently rather complex. Her undying devotion didn't prevent her enjoying her work in the better saloons. She also may have been a closet equal-rights advocate, for when she and Doc had a fight, she immediately saw a way to get even. She let it be known that Doc

had told her he was at the hold-up.

Fortunately, that was before the federal laws protecting equal-rights whistle blowers had been fine-tuned. Wyatt Earp immediately swore he had seen Doc in Tombstone when the crime was being committed — further-more, he affirmed that Doc had even joined the possee looking for the killers. That got Doc off the hook. Then Virgil Earp (strangely enough appointed town marshall again by the Republican mayor when another vacancy occured) arrested Big-Nosed Kate. The charge was drunk and disorderly, the fine wasn't much, but Big-Nosed Kate got the idea. The equal rights movement hadn't got to Tombstone yet. She left town.

So until somebody caught Jim Crane, there was no way of proving or disproving the Earps were involved in the crime. A dead-or-alive reward was out on him, and Democrats were certain Wyatt would prefer the culprit be captured in a non-talking condition — thus eliminating the last witness.

It was now late October, 1881, and the climax so often celebrated on the silver screen was at hand. Some members of the Clanton gang had been arrested for another stage robbery. Wyatt had played a role in their arrest. The Clantons obviously weren't pleased with his conduct. Wyatt himself, some thought, was worried the Clantons could provide evidence linking him with the earlier robbery. Neither the Earps nor the Clantons would therefore be adverse to the elimination with extreme prejudice of the other party.

The showdown day was October 26, 1881 — and the eventful occasion has been documented more carefully than the Trojan War. Unfortunately, there was not only one Homer present but at least two — and we have both Homeric versions, plus an infinite number of minor variations. The days when one poet could clamp a monopoly on a martial action and make posterity see it his way have apparently ended. Now we have either too few actions or too many poets. So all we can do is present the two major views and try not to prejudice the reader.

The action had actually begun the day before when Ike Clanton and Tom McLow-ery came into Tombstone (the Democrats claimed) for the sole purpose of getting supplies. This story insists that the Clantons and McLowerys, as law-abiding citizens, did everything possible to avoid a fight. First, it is claimed, Doc Holliday tried to pick a fight with Ike. Ike, model citizen, declined the offer. In a poker game later on, the act was repeated, this time with Virgil Earp as the challenger. Honest Ike, his supporters insist, still resisted being provoked.

The next day, the Democratic story goes, Virgil and brother Morgan intercepted Ike again and charged him with violating the city ordinance against carrying weapons in town. They took his weapon, gave him a crack on the head, and took him off to be fined $25 for the violation (the judge, it so happens, was a Republican).

Meanwhile, Wyatt stopped Tom McLow-ery, found him carrying no weapon, but beat him up anyway, leaving him lying in the gutter.

Next Bill Clanton and Frank McLowery arrived. Wyatt caught the latter emerging from a store and told him his horse was parked in the wrong place. Frank, according to this scenario, ever conscious of the de-mands of peaceful citizenship, obligingly took the horse down to the O.K. Corral for proper parking.

Those of the Republican persuasion, how-ever, had seen a very different chain of events. Accompanied by his friend, Ike Clanton had arrived in town the day before, headed for a saloon and proceeded to make threats about what he was going to do to the Earps and Doc Holliday — lubricating him-self with ample amounts of liquor in the process. Doc Holliday arrived, said he had heard of their threats and they could com-mence with him. Ike backed off, saying he wasn't armed. Doc allowed as how he had better be if he came in making those kinds of threats again. Morgan Earp showed up and cooled Doc down. Ike and Tom were heard to remark that they were armed and furthermore would shoot Doc on sight. Wyatt arrived and helped get Doc away before more trouble started.

Later that night Wyatt again met Ike, who was well tanked up now. The latter announced his intention of going after Doc. Wyatt told him to sleep it off, or in his present drunken state Doc would kill him. Ike told Wyatt that Clanton reinforcements would be in the next day, and the Earps had better get set for a showdown.

The next morning Billy Clanton, Frank McLowery, and Billy Claiborne arrived. The mayor (Republican) later claimed to have seen Ike Clanton (whom other witnesses would later testify was "unarmed,") waiting on a corner with both a rifle and revolver. The citizens of the town could feel the imminent showdown coming. Sheriff John Behan (that same despised Democrat) according to the Republican story kept run-ning to the Clantons to keep them informed about what the Earp side was doing. Other citizens informed the Earps that the Clantons were still making their threats, were

not disarmed, as the ordinance required, and they definitely weren't leaving town.

Virgil requested Sheriff Behan to help disarm the troublemakers. Sheriff Behan said no thanks, and if Virgil tried it the Clantons would kill him. Sheriff Behan then headed back to the Clantons (Earp sup-porters say to keep them informed of the Earps' intentions). Doc Holliday, meanwhile — center word of much of the trouble that night — was blissfully sleeping away until his past-noon waking hour.

Reports came to the Earps that the Clantons and friends were waiting at the O.K. Corral and had been joined by a sixth man, Wes Fuller. Furthermore, the Clantons had sent word that the Earps could come shoot it out or not — but they'd end up with bullets in them either way before night. The Earps decided they'd made enough attempts at avoiding trouble — they might as well have it out.

Just then they were joined by Doc. Wyatt told him he didn't have to involve himself in this law-and-order dispute. Doc was in-sulted that they might think he would run out on a friend. So the four — Doc Holliday, Wyatt, Morgan and Virgil Earp — set out for the O.K. Corral.

As strictly law-and-order enforcers, Republicans maintained, they agreed not to go with drawn weapons. Virgil handed his sawed-off shotgun to Doc (who slipped it up one sleeve of his topcoat) and took in ex-change Doc's cane. They also had holstered six-guns all round. So, armed but with no weapon drawn, they marched two abreast down the street.

Sheriff Behan now seemed to feel things weren't going to his liking. Earp supporters have said that his plan had been to en-courage the showdown so he would have the Earps in a no-win situation. If they were forced to back down, they would be through in Tombstone. If they did not, the sheriff felt sure his friends at the O.K. Corral would let him disarm them — and make the Earps look like fools for trying to perpetrate violence for something the sheriff had solved with ease. There was only one problem. When he asked for their guns, the Clantons and friends refused to give them up.

His plans scattered like a fallen house of cards, the sheriff rushed back to the Earps and Doc, who were still steadily advancing. Everything was all right, he assured them. He had disarmed the whole crew. Asked if he had put them under arrest, he said he hadn't, but would right away. Virgil, the man with the town marshall's authority, then told him to come along and they'd do it together. Sheriff Behan then proceeded to

head for the closest way out — specifically into C.S. Fly's nearby photographer's studio. The fight was clearly on, and Sheriff Behan's careful plans for furthering his career were, temporarily at least, derailed.

The two-abreast parade changed to four-abreast as they neared the corral — Doc on the right flank, Virgil, Wyatt and Morgan Earp in line to his left. Waiting were Billy Claiborne and Ike Clanton in front of Virgil, Billy Clanton and Frank McLowery opposite Wyatt, and Tom McLowery in front of Morgan. Tom kept two horses close to screen himself off from Doc. Wes Fuller, the late-comer, had apparently made another quick reversal and taken off. No gun had yet been drawn.

Virgil announced they were under arrest. "Throw up your hands," he told them.

The stories seem to converge at this point in that six men started firing. Doc was momentarily screened off by the horses, and Ike (for two vastly different interpretations) did not draw. The others had at it. Billy Claiborne cut loose with three shots (all misses) and then headed for Fly's photography studio. Wyatt hit Frank McLowery in the midsection. Wyatt was under fire from both Frank and Billy Clanton. Morgan couldn't get in a good shot at Tom McLowery because of the two horses — but Tom got Morgan in the neck.

Ike, meanwhile (Earp supporters state only after he had seen Claiborne take off and Frank double up hit), jumped at Wyatt and pleaded to be spared. It was a tight space for delicate negotiations. Doc later told Wyatt he was crazy for not shooting him. It seems agreed by all that Wyatt did not fire at the man who was pleading for mercy. Wyatt is reported to have said: "This fight's commenced. Get to fighting or get out." Upon which Ike too headed for Fly's ever more popular photography studio.

Billy Clanton had been hit twice, one shot breaking his gun arm, but he shifted the gun to his left hand and got Virgil in the leg. Frank was not down yet, but his belly wound had temporarily at least made him lose interest in the action.

Morgan, meanwhile, although hit and told by Wyatt to lie down out of the line of fire, chose to stay in the fight. He got a solid hit to the chest on the wounded Billy Clanton.

Tom McLowery, from behind his horse screen, was now firing at Wyatt. Doc still did not have an opening to shoot. Wyatt used a shot to nick one of the horses. Both horses thereupon broke their reins and took off. Tom tried for another shot at Wyatt. Doc beat him to it.

He let both barrels of the shotgun go at once. Tom (or what was left of Tom) jumped and ran a few steps. They were his last. Doc dropped the shotgun and drew his Colt.

Fly's studio suddenly came alive. Shots came from the window, one hitting Morgan again. Doc fired at the window and the shots stopped. Ike Clanton flew out the back door. Doc fired twice but missed. Then Ike was gone.

But Billy Clanton and Frank McLowery, both badly wounded, were now firing while moving along the wall toward shelter. Wyatt snapped a shot at Billy, getting him through the hips. But Frank had his gun dead on Doc as the latter turned toward him. Doc had only one shot left in the gun. It went through Frank's heart — but not before Frank had fired. Morgan, now on the ground, also fired at the same moment. His shot went into Frank's forehead. The one shot that Frank had got off at Doc was accurate — but it hit Doc's holster and then stripped flesh from his back.

At this juncture, Billy Claiborne went out the rear door of Fly's studio. Doc aimed at him but found his gun empty. Billy Clanton, still trying to raise his gun for one more shot, finally fell to the ground.

It was over. The entire action was estimated to have taken place in a few seconds — one minute at the most. The Clanton side had been decimated — only Ike and Claiborne had survived by fleeing. Virgil, Morgan and Doc were wounded, but all recovered. Wyatt alone emerged unscathed.

That was the end of the battle, but just the beginning of the legal machinations. Sheriff Behan finally came out of the photography studio and tried to arrest the Earps. Neither the Earps nor the crowd that quickly gathered to see the carnage would allow that. But an inquest took place before Judge Spicer, and a lengthy report was filed

The claim that the Earps had attacked unarmed men was pretty well disposed of by the damage that was done to the wounded Earps and Doc. Even Sheriff Behan's admission (before he thought better of it) that the Clanton gang had refused to give up their guns worked against the unarmed men theory. And there was a serious fallacy to theory (which Ike Clanton supported with detailed testimony) that the Earps were just trying to kill off the one man who could tie them to the earlier stage robbery and murder. Ike claimed Wyatt had offered him a large amount of money for eliminating the last witness. Justice Spicer, in his report, points out that if this was true — if it was all intended as a plot to eliminate Ike and his incriminating knowledge — how come Ike was still around? Wyatt had had ample

opportunity to kill him during the gun battle. Yet Ike had been allowed to go free.

It was a hard argument to deny. The decision went in favor of the Earps. Justice Spicer would seem to have been a man of solid judgment and unfailing logic.

On the other hand, as Clanton supporters were quick to point out, maybe it was just that he was a strong Republican.

So the Earps won the battle. As for the war, that is less certain. Public sentiment was such that not long after these events Doc and the Earps thought it better to strike out for other territory.

But the days of ambiguous virtue were numbered. The country was beginning to fill up; the big hauls were being made by "respectable" men investing in railroads, bribing Congressmen, playing Monopoly games with real money. Small-time independent operators, trading their courage and skill with a six-gun for position and public adulation, were becoming a nuisance to corporation con-men and legitimate swindlers. Money and power had to be brought into play, for when they are allowed on the board, a solid investment-minded citizen knows who's going to win (and thus whose stock is going to go up) before the action starts. The riff-raff entrepreneurs would have to go. Law was too noble a concept to offer for sale to every passing free-lance, enterprising gun-fighter. To make a bid, one should be required first to amass the proper wealth and dignity — and once bought, the damned law should stay bought. With so much free-lance volatility around, how could an honest market-manipulater operate?

So the sides began to unscramble. Pinkerton men were hired by the railroads. Local law enforcement men could be trusted to know for whom they worked — specifically, local politicians and the state legislators. And to eliminate the uncertainty, these worthies were pre-bought and paid for on a standard salary-scale by the railroads. Gunmen had to stop this jumping back and forth across the line of law and order.

So gradually the independent operators were squeezed out, shoved across the line into open lawlessness and hunted down. When the Younger brothers and Frank and Jesse James tried to raid Northfield, Minnesota, the Younger brothers were decimated. Frank and Jesse escaped — but not for long. The bribery extended into the outlaw gangs themselves. Jesse was shot in the back by a colleague while straightening a picture on the wall. Great outlaws were ending not with a bang but a whimper.

The Daltons, scourge of the railroads,

were tracked by turn-of-the-century "up-to-date" prediction methods. The prediction system said they would be likely to undertake a job soon in their old hometown of Coffeyville, Kansas. No sure thing — just a high probability factor. Guns were shipped in to Coffeyville, just to play the odds.

The odds were right. Three Daltons and two assistants tried to rob the two banks at the same time. It was the over-confidence of pioneers moving into Indian country. The two smarter Daltons at first beat the odds anyhow, got their loot and got back to the horses. But Grat Dalton, "not too bright," people said, let a smart young middle-management man talk him into standing around until a "time lock" opened the vault. It was a phony story, but poor dumb Grat stood around patiently waiting while the pre-imported guns were handed out to honest citizens. He never did get into the vault. But the honest citizens with the imported guns got him and his two colleagues. Then, in symbolic confirmation of the superiority of the "system" over private codes of honor, Emmett and Bob Dalton, who seemed momentarily to have beaten the system as they waited by the horses with their loot, heard the firing, knew their brother and friends were in trouble, went back into the maelstrom of lead to try to help — and the system gobbled them all. If it was any consolation to them, they managed to take quite a few honest citizens with them.

The symbolic implications were not yet complete. Emmett Dalton, who had no business being alive after being punctured by all that lead, survived a fourteen-year prison term. He ended his life as an old man in Hollywood, California, obviously hoping to see the movie moguls put the Daltons into history via the silver screen. If he had lasted just a few years longer he might have made it as an instant celebrity making TV commercials for the National Rifle Association.

There were still loose ends to tie. Bill Dalton, who had not gone on the Coffeyville job, teamed up with Bill Doolin for a series of highly profitable enterprises in bank and train robbing. But the system was being perfected. An undercover operator found the new gang were occasional visitors of the town of Ingalls. Two wagonloads of heavily armed deputies waited outside town till the informer gave them the word the quarry was there. They sealed off the town and made ready to collect the outlaws.

The outlaws weren't so ready to be collected. They fought back effectively, killing three experienced deputies in the process. Then with a sudden rush on horseback all

the outlaws except the one firing from an upstairs window in the hotel made it out of town and escaped. The outlaws had apparently triumphed over the carefully laid plans of the system.

There are glitches in all systems. But those operating them know the odds are inexorable. Within three years all members of the gang had been hunted down, most of them killed, the rest imprisoned. Even the leader, intelligent and courageous Bill Doolin, was captured, escaped, and finally was blasted into oblivion by a double-barreled shotgun.

Much indeed had happened in the West since Henry McCarty had crouched with his rifle in that stone house at Stinking Springs. Back then it had seemed that a man had a chance on his own. Especially when his boss and friend, the young Englishman John Tunstall, had bravely taken on the power of the Murphy-Dolan-Riley forces. But Tunstall didn't know how the Dolan people (and their bought-and-paid-for sheriff, James Brady) operated. When the sheriff had ridden out with a thirty-man, outlaw-filled posse (all to serve a legal paper), young Henry McCarty had yelled a warning and ridden fast for defensive terrain. He had thought the young Englishman was following him. But that gentleman had calmly sat his saddle and waited for Sheriff Brady and his cut-throats. It was just some legal matter that could easily be straightened out, the naive young man had assumed. And the first members of the posse had ridden up and shot the Englishman out of the saddle. So much for American frontier justice.

Henry McCarty didn't fold. He stayed in the fight, was chosen a leader, young as he was, and it looked many times as if his side might prevail.

Of course that was before the Dolan people had managed to get Colonel Dudley, as crooked an officer as ever was commissioned, to bring in his troops, a howitzer and a gatling gun to back up Dolan.

Well, they'd had to buy themselves another sheriff, anyhow. Henry McCarty had had a hand in that. Sheriff Brady wouldn't organize any more posses filled with hired gunmen and then take them out to do Dolan's dirty work.

It was cold here in the stone house. And they were out there eating bacon and eggs, drinking hot coffee. The place was surrounded — no chance to slip away. Not even any water in the stone house. He'd led 'em quite a chase. Especially when he'd had plenty of men willing to follow somebody

not even a grown man yet. But things were narrowing down now. The walls were closing in. There wasn't much room to turn around any more.

He knew he was going to have to give up this time. But his favorite phrase was "one chance in a million." That's all he'd ever asked for, and with those odds he'd been willing to chance it every time. Even now he didn't feel really discouraged. It was something about him — maybe just a gift. He just naturally saw the bright side. Maybe that was why so many men so much older than he had been willing to follow him.

Well, even if he gave up this time (though they'd be sure to give him the rope after the trial), his "chance in a million" would come round again. He'd be ready for it when it did. Hell, there wasn't a jail made that could hold him. Nor a jailor he couldn't outwit. He'd find a way.

But suddenly that small dark cloud that he'd begun to know settled once more over his spirit. What if he did break out? What if he got clean away? Things were closing in on him all the time. He could face anyone in a gunfight. That didn't bother him a bit. But it wasn't like they were just tough hombres anymore. Hell, it was like they weren't even people. It was like they were coming at him with gatling guns and how-itzers now — and who they were didn't matter. Something in that little dark cloud told him what he did didn't really matter, wouldn't really change anything a bit.

He shook off the sense of depression with a heavy effort. Whatever came up, he'd sure given em' a run for their money. Whoever would have thought little Henry McCarty, born in New York City, would have come this far? What did a man live for if not to make a stir, at least once in his life. Plenty men over seventy with white hair hadn't made the stir he'd made already, in just a sliver of their years. Sure, it would be nice to get rich and famous and have folks know about you fifty years after you're dead. But he'd done pretty good in the time he'd had. And while they'd never hear of Henry McCarty, that didn't bother him none. Henry McCarty — that wasn't really him at all. Out here a man could make himself over into someone else — someone bigger than lifesize — any time he had the guts to pull it off. And he'd tried a bunch of names before one sounded right and stuck. And he bet even fifty years from now, there'd be people around that had heard of Billy the Kid.

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WEAPONS

# Weapon	Cl	R1	R2	R3	Ld	Pt	M1	M2	Ck	Bk
1 Saber	1	1	1	1	0	0	0	0	0	0
2 Tomahawk	2	1	2	3	0	42	+2	−4	0	0
3 Knife	2	1	2	3	0	56	+2	−4	0	0
4 Spear	2	1	2	4	0	85	+2	−4	0	0
5 Bow and Arrows	3	3	6	12	30	70	+2	−2	1	0
6 Derringer	4	0	1	2	2	28	+1	−4	1	1
7 LSA Pistol	4	1	3	6	6	42	+2	−3	1	1
8 MSA Pistol	4	1	3	7	6	85	+2	−3	1	1
9 HSA Pistol	4	2	4	8	6	170	+2	−3	1	1
10 LDA Pistol	4	1	2	5	6	56	+2	−3	0	1
11 MDA Pistol	4	1	3	6	6	70	+2	−3	0	1
12 HDA Pistol	4	1	3	7	6	155	+2	−3	0	1
13 Shotgun	5	2	4	8	2	99	+3	−5	0	1
14 S/O Shotgun	5	1	2	4	2	56	+5	−7	0	1
15 Breechloader	5	7	15	30	1	212	+1	−1	1	1
16 Rifle	5	5	10	20	16	155	+1	−1	1	0
17 Repeater	5	3	6	12	12	141	+1	−1	0	0
18 Carbine	5	6	12	25	1	184	+1	−1	1	0

Cl = Classification of weapon
R1 = Maximum short range
R2 = Maximum medium range
R3 = Maximum effective range
Ld = Maximum ammo load for weapon

Pt = Penetration factor of weapon
M1 = Close range accuracy modifier
M2 = Long range accuracy modifier
Ck = Indicates weapon must be readied after each shot
Bk = Indicates weapon must be readied after becoming unloaded

TERRAIN EFFECTS

TYPE	ALT	PROT	TH MOD	MOVEMENT EFFECT	TYPE	ALT	PROT	TH MOD	MOVEMENT EFFECT
Full Wall	11	255	NA	Prohibited	Covered Wagon	10	255	NA	Prohibited
Half Wall	5	255	+1	Note 1	Open Wagon	4	255	+1	Note 1
Light Half Wall	4	127	+2	Note 1	Hitch	4	57	+2	Note 1
Ground	1	255	−1	No Effect	Trough/Tub	4	255	+1	Note 1
Planking	2	255	0	No Effect	Barrel	4	198	+1	Note 1
Rough	4	255	−3	Note 1	Boxes	4	169	+2	Note 1
Mud	0	255	−2	Note 2	Window	5	255	+3	Note 1
Tree	10	255	NA	Prohibited	Stove	5	255	+1	Note 1
Tall Brush	7	113	NA	Prohibited	Table	5	227	+1	Note 1
Low Brush	4	27	+2	Note 1	Desk	5	255	+1	Note 1
Cactus	4	142	+2	Note 1	Safe	5	255	+1	Note 1
Rocks	4	255	+1	Note 1	Chair	5	84	+2	Note 1
					Bed	5	255	+1	Note 1

ALT = Altitude
PROT = Level of protection
THMOD = To hit modifier
NA = Not applicable

Note 1: Character must be erect to enter. Loses movement capability for the following segment.

Note 2: Character loses movement capability for the following segment.